

• 十锦细锣鼓产生于清初松江府的泗泾镇，是最富有上海本土文化意蕴的音乐现象。它也是民间演出团体“阳春堂”的保留节目，至今已有一百多年的历史。

• 十锦细锣鼓是为塑造人物形象而存在的一种戏剧化的音乐。它汇集了昆剧史上最著名的折子戏如《芦林》、《思凡》、《硬拷》等而形成自己的音乐内容。

• 十锦细锣鼓以锣鼓为主，但又具有南昆中软、糯的艺术特色，故而形成了节拍鲜明、节奏感强，以细腻为主要特点的“文”而不“武”，“雅”而不“闹”，“柔和”而不“粗犷”的艺术特色。



COMPOSITE GONG-DRUM ENSEMBLE IN SIJING
Shanghai State-level Intangible Cultural Heritage Series
上海市国家级非物质文化遗产名录项目丛书

泗泾十锦细锣鼓



上海文化出版社



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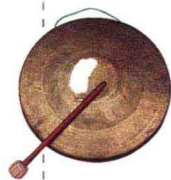
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总序

中国是一个拥有五千年历史的文明古国，勤劳智慧的中华民族，创造了丰富多彩的非物质文化遗产。这些非物质文化遗产蕴含着中华民族的价值观念、审美追求与情感记忆，展现着中华民族的文明特征和充沛的创造力，连接着各民族的深厚情感和恒久血脉，为当代文化的发展与创新提供着强大的动力。保护和弘扬优秀的非物质文化遗产，对建设社会主义核心价值体系具有重要的作用。

上海文化的源头，可以追溯到 6000 年以前。青浦崧泽、福泉山、金山查山、闵行马桥等地的考古发现表明，那时先民们已经劳动、休养、生息在这片土地上了。后来，随着时间的推移，海岸线不断东移，上海先民们的活动也不断顺势东进，约在 10 世纪前叶才全部形成现今的格局。千百年以来，上海都曾经只是个小渔村，但因其水路交通便利，至唐宋时期逐渐形成繁荣的港口；南宋咸淳三年（1267），正式设立镇治；元朝至元二十八年（1291），上海正式建县，这是上海建城的开始。到了明代，上海地区商肆酒楼林立，已经成为远近闻名的“东南名邑”；清政府在 1685 年设立上海江海关，一个国际性大商埠从此发展起来；至 1840 年鸦片战争前夕，上海县因交通便利、万商云集、物产丰富而被称为“江海之通津，东南之都”。鸦片战争结束后，英国强迫清政府签订丧权辱国的《南京条约》，上海被开放成通商口岸，外国资本的入侵摧残了上海的传统手工业，但同时也带来了先进的科学技术和管理经验，促进了上海的商业、金融、纺织、轻工业、交通运输的发展，形成了新型的工商文明。

时空变幻，朝代更替，正是这样独特的工商业文明的生态环境，孕育了丰富多彩的非物质文化遗产，其中有反映古代民间信仰的民俗，有人们喜闻乐见的歌舞、戏曲和丝竹乐曲，还有巧夺天工的传统工艺、撼人心魄的民间竞技和令人叹服的工艺美术等。这些文化瑰宝世代流传，有的流传区域较小，仅限于某一乡镇；有的流传广泛，辐射至周边省份，在流传过程中还在不断地演变。这些古老而鲜活的城市文化历史传统，是我们建设国际文化大都市和加强城市文化软实力的重要基础。目前，上海市已经认定了 157 项上海市级非物质文化遗产名录项目，其中的 49 项已经列入了国家级非物质文化遗产名录。

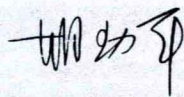
然而，非物质文化遗产面临传统整体断裂的危机依然存在，我们必须以最急

切的心情和最快的速度投入到拯救非物质文化遗产的行动中去。非物质文化遗产并不会因为列入保护名录就立刻走出困境，保护工作也不会自然大功告成，我们仍须竭尽所能，通过种种途径，大声疾呼对非物质文化遗产的抢救、保护与传承，并且在力所能及的范围内开展保护工作，努力让珍贵的历史文化遗产薪火相传。

近年来，党中央和国务院高度重视非物质文化遗产保护工作。党的十七大报告指出，要“加强对各民族文化的挖掘和保护，重视文物和非物质文化遗产保护”。2011年，《中华人民共和国非物质文化遗产法》正式施行，使得我国非物质文化遗产保护工作步入了有法可依的阶段。十七届六中全会上通过的《中共中央关于深化文化体制改革推动社会主义文化大发展大繁荣若干重大问题的决定》，更为在全社会开展非物质文化遗产保护工作提供了良好的环境。在各级政府的高度重视下，在各地文化管理部门的共同努力下，非物质文化遗产保护工作已经取得了突破性进展。

让伟大先辈们创造的文化遗产代代相传，使其在全球化的语境中发扬光大，是我们今人的责任。筚路蓝缕的先辈们有权要求我们承担这份责任、经受这一考验，做出让历史满意的回答。编辑出版“上海市国家级非物质文化遗产名录项目丛书”就是我们当下给出的回答之一。自2009年起，我们通过“一个项目一本书”的形式，采用文字、图片、大事记、知识链接等方式，对列入国家级非物质文化遗产名录的上海项目进行了生动而全面的介绍。截止目前，这套大型丛书已经累计出版分卷22部，对本市珍贵的文化遗存进行了系统性的整理，也为非物质文化遗产在社会公众中的传播普及起到了积极作用。在编辑出版丛书的过程中，我们深深体会到上海非物质文化遗产挖掘、抢救和保护工作的紧迫性和必要性，这将不断鞭策我们努力将这项工程不断推进下去。

现在，当我们饱览这套正在持续出版的丛书之余，不能不向长期致力于保护传承上海非物质文化遗产的传承人和工作者肃然起敬，也不能不向为“上海市国家级非物质文化遗产名录项目丛书”编辑出版工作倾注心血的撰稿人、审稿专家和编辑们表示诚挚的感谢。对于丛书编纂工作中出现的不当之处，敬请读者批评指正。



上海市国家级非物质文化遗产名录项目丛书编委会主任
上海市文化广播影视管理局局长

2012年10月

GENERAL PREFACE

With five thousand years of history stretching from ancient civilizations to a contemporary, developing modern nation, Chinese people long used their diligence and intelligence to create a rich variety of intangible cultural heritage. China's intangible cultural heritage contains the values, aesthetic pursuits and emotional memories of the Chinese nation, and in turn demonstrates the creative characteristics of Chinese civilization. Cultural heritage is both a heartstring and lifeblood of a civilization, and this heritage provides us with powerful momentum for the development and innovation of contemporary culture. Protecting and promoting our outstanding intangible cultural heritage plays an important role in constructing the socialist core of our value system.

In fact, the origin of Shanghai culture can be traced back six thousand years, as demonstrated by archaeological findings in the areas of Qingpu's Songze, Fuquanshan Hill, Jinshan's Chashan Hill and Minhang's Maqiao, showing that our ancestors were already working and living in the Shanghai area. Over time, the coastline gradually shifted eastward and along with our ancestor's activities. A geographical and municipal starting point that would be familiar to us today didn't form until around early 10th century. Until then, for thousands of years, Shanghai was just a small fishing village. Given its proximity to convenient waterway transportation, Shanghai has gradually become a busy port starting from the Tang and Song Dynasties. In the year 1267, during the Southern Song Dynasty, Shanghai was formally established as a town. During the Yuan Dynasty in 1291, Shanghai was officially established as a county, which we take as the origin of Shanghai as a city. By the Ming Dynasty, shops and restaurants proliferating in Shanghai, and the city became one of the most important and famous in southeastern China. In 1685, the Qing government established an official customs operation Jianghaiguan in Shanghai, an international commercial port began to take shape. Before the Opium War in 1840, Shanghai was already known as the region's "Southeast metropolis and communications hub", due to good transportation systems, large number of merchants, and rich natural resources. After the Opium War, Britain forced the Qing to sign the humiliating Treaty of Nanking, requiring Shanghai to become an open trading port. Although the subsequent invasion of foreign capital devastated Shanghai's traditional handicrafts, it also brought advanced science and technology and management experience, promoting the development of Shanghai's commercial, financial and industrial sectors, including textiles, light industry, and transportation, and helped spur the emergence of a new industrial and commercial civilization.

Spatial and temporal changes, the rising and falling of different dynasties, especially with Shanghai's unique ecological environment and industrial and commercial civilization, gave birth to a variety of intangible cultural practices, reflecting traditional folk beliefs and values, their beloved dances, opera and "string and bamboo" music, as well as intricate traditional crafts, breathtaking folk athletics and creative arts. These cultural treasures were handed down from generation to generation, some being active only in small areas, such as a township; some spreading widely to surrounding provinces, continuing to evolve and spread today. These ancient but still living cultural and historical traditions remain an important foundation for building an international cultural metropolis and enhancing the positive soft power of our urban culture. At present,

Shanghai has already identified 157 Shanghai city-level intangible cultural heritage items, of which, 49 have been listed as state-level intangible cultural heritage.

However, intangible cultural heritage is still facing the crisis of the breakdown and dissolution of tradition, and with this in mind, we must take the fastest possible action to rescue the Intangible Cultural Heritage. Intangible Cultural Heritage will still face challenges even being included in the protection list, the protection work is yet more to be done. We need to continue to do all that we can, in the strongest of terms and through a variety of channels, to rescue, protect and pass down our precious intangible cultural heritage.

In recent years, the CPC Central Committee and the State Council have attached great importance to the protection of intangible cultural heritage. The 17th Party Congress Report requires us "to strengthen the excavation and protection of the national culture, with emphasis on cultural relics and intangible cultural heritage protection." In 2011, the People's Republic of China Intangible Cultural Heritage Act came into effect, providing China's intangible cultural heritage protection work a legal framework. Adopted by the 17th Session of the Sixth Plenary Session of the CPC Central Committee's Decision on Deepening Reform of Cultural System to Promote Socialist Cultural Development and Prosperity of Some Major Issues, this framework has provided a good environment for more intangible cultural heritage protection work to be carried out society wide. Given the great importance attached to these efforts by all levels of governments and local departments of cultural administration, we have collectively made breakthroughs in intangible cultural heritage protection work.

It is our responsibility today to pass on our cultural heritage from generation to the next, and ensure that it will flourish amid globalization. We have a deep responsibility to those who came before us to make sure this happens. Editing and publishing the Shanghai State-level Intangible Cultural Heritage Book Series is one of the ways we can fulfill this responsibility. Since 2009, in the form of "one item, one volume", we have provided a vivid and comprehensive introduction to Shanghai items that were included in the state-level intangible cultural heritage list. We have done this by assembling text, pictures, memorabilia and knowledge chain etc. Thus far, this large series has published 22 volumes, giving a systematic collation of city's precious cultural relics, and doing so in a way that has also played a positive role in spreading and popularizing Intangible Cultural Heritage. In the process of editing and publishing these books, we have deepened our appreciation for the urgency and necessity of excavating, rescuing and protecting Intangible Cultural Heritage, and this will continue to spur our efforts to push forward the project.

Now, as we enjoy the publication of this book series, we cannot fail to pay respect to the long committed inheritors and workers who continue to develop, protect, and pass along Shanghai Intangible Cultural Heritage. We also cannot fail to express our deep appreciation for the writers, peer reviewers and editors who have dedicated themselves wholeheartedly for "Shanghai State-level Intangible Cultural Heritage Book Series". We welcome any feedback that helps us enrich this series of works.

Hu Jinjun

Director of the Editorial Committee
Shanghai State-level Intangible Cultural Heritage Series
Director-General of Shanghai Municipal Administration of
Culture, Radio, Film & Television
October 2012



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前言

1986年，松江区文化馆在参加《中国民族民间器乐曲集成·上海卷》松江分卷的编写普查过程中，在泗泾镇发现了光绪十三年（1887）《曲如山海》的手抄本。这一发现在松江乃至上海的音乐文化史上具有重要的意义，并引起了戏剧界、音乐界的专家学者们的高度重视。经过对《曲如山海》手抄本的鉴定后，泗泾十锦细锣鼓于2007年成功申报国家级非物质文化遗产项目。这是松江地区自“顾绣”成功申报国家级非物质文化遗产之后获得的又一殊荣，在松江现时期的文化建设上具有重要的现实意义，也将在今后松江文化的发展和传承上产生久远的历史影响。

任何一种文化建设都不是无源之水，因此，我们当代的文化建设离不开历史提供的资源，并且要向历史寻找文化源头。从这个意义上说，《曲如山海》的发现便是向历史寻源的表征，而松江这块土地也给我们提供了这种充分的可能性。

松江，自唐天宝十年建县（751）之后逐步发展为江南文献名府，文化底蕴之深厚在全国都居于前列。我们可以从一部《松江明清进士传》中的统计看出自有明一代出自松江的进士数量就位居全国之首，如果明清两朝加起来计算，松江也是排在全国的前三位。所以，松江文化之繁盛足以让我们引以为豪。晚清民初的大学者王国维说：“夫物质的文明，取诸他国，不数十年而具矣，独至精神上的趣味，非千百年之培养，与一二天才之出现，不及此。”这段话便很好地印证了松江文化形成之渊源。考察松江的文化传统如果从《文赋》的作者、西晋的陆机（261—303）算起，也有一千七百多年的历史。特别是到了明清之际，在数百年的时间里文化积累形成了前所未有的高潮，尤为丰厚，特别是表演艺术和音乐艺术都达到前所未有的繁荣。

其实，松江的戏剧和音乐艺术可以直接追溯到中国戏曲形成之际的元代。记载中国戏曲演员的第一部传记《青楼集》，它的作者夏庭芝就是松江人。而著名的音乐家，也是改良南曲使之成为昆山腔的创造者，号为铁笛道人的杨维桢也寓居松江，并还是夏庭芝的家庭塾师。清代戏剧大师洪昇的《长生殿》最后一次全本演出就是在松江举行的，并成为《长生殿》全本演出史上的绝唱。这些历史上著名的文化活动都沾溉了松江大地，也哺育和滋养了各个不同历史时期松江整体社会的文化灵性。发现于泗泾的《曲如山海》中的“十锦细锣鼓”就是在这样一个历史文化背景下产生并形成的。

“十锦细锣鼓”奠基于松江明清时期发达的戏剧文化基础之上，它的独特样式不同于戏，也有别于音乐。同时，它既是戏的音乐，又是音乐中一种别致的类型。因此，它是中国古代音乐中的一种创造，也是松江民间音乐家们对中国音乐一个重要的贡献。我们也可以毫不夸张地说，在世界音乐领域里，像这种戏剧化的音乐创造也是不多见的。

欣逢本书编辑出版，我衷心地感谢为编撰此书付出了辛勤劳作的各个方面的专家和学者，以及有关的领导和出版社的编辑们，你们的贡献不仅为今人所称道，也必将为后人们所尊重，因为它是先辈的文化遗产，恰如精神之火在我们这一代并由我们使之薪火承传。

顾静华

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Tracing the composite gong-drum music

Songjiang has long been a lively area in Jiangnan for theatrical performances ever since the Yuan dynasty (1279-1368), and the local folk music was well developed against this background. In the beginning of the 20th century, with the declining of *Kunqu* opera and the flourishing of local operas, the musical part of the operas was combined with the folk music to develop into a new form of art. This is the rise of theatrical music represented by composite gong-and-drum ensemble. The ensemble appeared very early and has been evolving along the history of Songjiang for over 300 years. It is a result of artistic creation which combines the local folk music with the merits of *Kunqu* melodies.

十锦细锣鼓寻迹

自元代开始，松江就是江南地区戏剧艺术十分活跃的区域。在这一背景下，松江的民间音乐也获得了广泛的发展。到清末民初，随着昆曲的衰落，地方戏的勃兴，戏剧中的音乐部分与民间的音乐相交融而出现了一种新的艺术现象，这就是以《十锦细锣鼓》为特征的戏剧音乐的出现。《十锦细锣鼓》伴随着松江的历史绵延不绝三百年，它是泗泾地区的吹打艺人们长期以来吸收了昆腔的艺术特色，而加以独特艺术创造的结果。

